CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers

Serial numbers: Each title is given a seven-figure serial number in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

Arts Council

New Painting

58-61

Soon after its incorporation in 1946 the Arts Council decided to form its own collection of contemporary British art. Not only was this a modest example of state support and patronage of living artists; it was also something of material advantage to the Council's appointed task of 'increasing the accessibility of the fine arts to the public'. As the collection has grown it has been formed into a number of circulating exhibitions which have been shown throughout the country.

The Council would like to take this opportunity of expressing its gratitude to the buyers, appointed from its Art Panel, who advised the Director of Art on the purchase of the works included in the present exhibition: Mr James Fitton and Mr Bryan Robertson in 1958; Mr Claude Rogers and Mr John Russell in 1959; Mr Alan Bowness and Mr Lawrence Gowing in 1960; and Mr Keith Vaughan and Professor Carel Weight in 1961. Special thanks are also due to Mr Bowness for his introduction to the catalogue.

G.W.

Arts Council 1961

New Painting 58-61

Introduction by Alan Bowness

All the works in this exhibition were both painted and purchased during the last three years. Most of them were shown at exhibitions in London, when they were seen by one or other of the buyers appointed by the Arts Council. These purchases have now been grouped into a touring exhibition that gives a representative cross-section of the painting being done in England at present. The aim has been to provide those living outside London and unable to visit the hundred or so dealers' galleries that regularly exhibit contemporary work an opportunity of finding out a little of what is going on. Despite the efforts of the museums and the welcome appearance of several enterprising private galleries outside London, there is still a gap between appreciation in the capital and elsewhere, and this is largely because opportunities of seeing new work have been so limited.

The cross-section represented by *New Painting 58-61* is of course by no means perfect. Some of the most daring and original of the younger painters are excluded, and so are several of the most famous names in British art today. The reason for the latter omission is obvious. With a limited purse at its disposal, the Arts Council has always preferred to buy the work of younger and sometimes under-recognized artists.

What conclusions could one draw from the exhibition about the state of painting in England today? Most obvious, perhaps, is its rich variety, with every attitude to art from realism and surrealism to complete abstraction finding its supporters: and this almost bewildering variety in a one artist–one picture show offers a formidable challenge to taste and sensitivity that the gallery directors who hang the exhibition will have to meet.

Underneath the wide range of style however, it would not be an exaggeration to say that certain qualities are permanent. Although some of the younger painters are now making a determined effort to break away from it once and for all, in some cases substituting the environment of the big city for the world of nature, the landscape bias in English art is still very evident. It seems hard for a native-born painter to resist it.

Landscape remains a source of inspiration for well over half the paintings in the exhibition, but here again the many different approaches possible are apparent. The connection between landscape and artist may be a precise one, and the picture an attempt to record faithfully the appearance of a particular place. Or it may be a poetic fantasy stemming from the associations that a landscape arouses (and the constant recurrence of poetic fantasy is another permanent feature of English art). Or it may be the result of something altogether more allusive, so that the quality of a place is captured, not by direct representation, but through its light and colour and its characteristic forms. The painting may look abstract, but one soon appreciates that beneath first appearances there are other layers of meaning. The title sometimes gives a clue, often enough hinting at the landscape that lies at the heart of most British abstract art. Compared with this preponderance of landscapes, there are only a few still lifes and figure paintings, but here too the freedom that has been won for a painter today to treat his subject as he wishes is very plain.

Of new developments in British painting, three seem to me of particular importance. Firstly, as one would expect, the world-wide trend towards more abstract painting, of both the expressionist and the classical kind, finds its reflection in England. There is certainly no evidence that abstraction is on the wane–and, as for most artists it represents a liberation and a new world which they can explore if they wish, why should it be? What one does see is a retreat from the purer forms of abstract art, and an interest, for example, in the images that emerge in the course of painting–images which would once have been suppressed, but which are now allowed to appear and hint at the presence of a figure or a landscape.

Second, the very success of abstraction has been a stimulus to the realists: it becomes ever more important and necessary for them to translate their experience of the thing seen into paint–and there is a noticeable increase in assurance in the handling of paint among all English painters. This brings me to the third point, for, wherever one looks, this increased confidence is surely the outstanding characteristic of English painting today. Artists no longer feel, as they did for so many decades, that things are inevitably better done across the Channel, and the reappearance in certain quarters of this national habit of self deprecation, but with eyes turned westwards instead of eastwards, has not so far had any seriously deleterious effects.

Our painting today is, it seems to me, in a more vigorous and lively state than it has been for a very long time; it is very much to be hoped that something of this vitality is reflected in the exhibition.

Norman Adams 1

Born 1927, London. Studied at Royal College of Art, 1948–51. Teaches at St. Albans. One-man exhibitions at Gimpel Fils and at Roland, Browse and Delbanco, London. Retrospective at Bradford 1959. Represented in public collections at Birmingham, Leeds, York, etc. Lives in London and Yorkshire.

The holy trees. 1958
Oil on canvas h. 54 in. (137 cm.) w. 54 in. (137 cm.)
bottom left: N. Adams 58

Eileen Agar 2

Born 1904, Buenos Aires, of British parents. Studied at the Slade and in Paris. Participated in International Surrealist Exhibition, London, 1936. One-man exhibitions at Redfern, Leger, Obelisk and Hanover Galleries, London. Lives in London.

Poet and his muse. 1959
Oil on canvas h. 36 (91) w. 24 (61)
bottom centre: Agar

Craigie Aitchison 3

Born 1926, Scotland. Came to London to study law, but began painting in 1951, and was at the Slade, 1952–54. One-man exhibitions at the Beaux Arts Gallery, London. Work purchased by the Contemporary Art Society, etc. Lives in Clackmannan.

Crucifixion. 1958
Oil on canvas h. 50 (127) w. 40 (102)

Frank Auerbach 4

Born 1931, Berlin; came to England 1939. Studied at St. Martin's, privately with David Bomberg, and at the Royal College of Art. One-man exhibitions at the Beaux Arts Gallery, London. Represented in Tate Gallery, etc. Lives in London.

Primrose Hill. 1959
Oil on board h. 48 (122) w. 60 (152)

5 **Colville Barclay**

Born 1913, London. Studied at Ruskin School, Oxford. Represented in Bradford Art Gallery, etc. Lives in Sussex.

Landscape. 1958
Oil on board h. 48 (122) w. 60 (152)
bottom left: Barclay 58

6 **Trevor Bell**

Born 1930, Leeds, where he studied, 1947–52. Worked in Cornwall 1955–60. One-man exhibitions at Waddington Galleries, London. Prize winner at first Paris Biennale 1959. Represented in public collections at Leeds, Wakefield, etc. Gregory Fellow in Painting at Leeds University from 1960.

Yorkshire: January. 1960
Oil on canvas h. 66 (168) w. 36 (91)
bottom right: Bell 5.60

7 **André Bicât**

Born 1909, Essex, of French and Anglo-Irish parents. One-man exhibitions at the Leicester Galleries, London. Active also as a print maker. Lives in Berkshire.

Fugue. 1960
Oil on board h. 18 (46) w. 24 (61)
bottom right: Bicât

8 **John Bratby**

Born 1928, London. Studied at Kingston, and Royal College of Art, London, 1950–53. Elected ARA 1959. First prize winner junior section of John Moores Liverpool exhibition 1959. Guggenheim national award 1956 and 1958 (shared). One-man exhibitions at Beaux Arts and Zwemmer Galleries, London. Represented in Tate Gallery, Museum of Modern Art, New York, etc. Lives in London.

Coach house door. 1959
Oil on board h. 48 (122) w. 24 (61)
bottom centre: Bratby

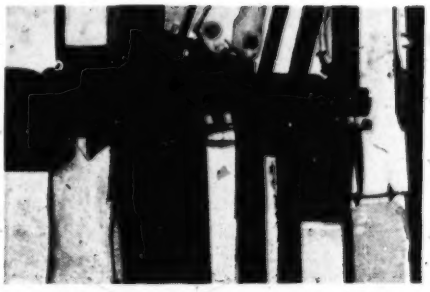
Jeffery Camp 9

Born 1923, Suffolk. Studied at Lowestoft, Ipswich and Edinburgh. One-man exhibition at Beaux Arts Gallery, London. Lives in Suffolk.

Blue sea. 1959
Oil on board h. 39 (99) w. 76 (193)
bottom right: Jeffery Camp

Prunella Clough 10

Born 1919, London. Studied at Chelsea, 1937–39, where she now teaches. One-man exhibitions at Roland, Browse and Delbanco and Leicester Galleries, London. Retrospective exhibition at Whitechapel 1960. Represented in Tate Gallery, Manchester, etc. Lives in London.



Industrial interior 5. 1960
Oil on board h. 33 (84) w. 48 (122)

John Craxton 11

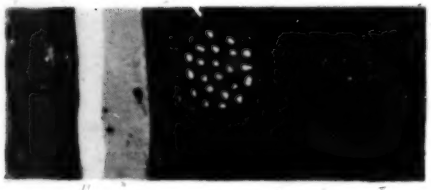
Born 1922, London. Studied at Goldsmiths' College, London. One-man exhibitions at Leicester Galleries, London, and in Zürich. Represented in the Tate Gallery, Bristol, etc. Lives in London and in Greece.

Landscape, Hydra. 1960–61
Tempera on board h. 27 (69) w. 48 (122)
bottom right: Craxton 60–61

William Crozier 12

Born 1933, Glasgow, and studied there 1949–53. Now teaching at Bath Academy of Art, Corsham. One-man exhibitions at Drian Gallery, London. Prize winner at Primo Lissone, Milan, 1959. Also works for the theatre and cinema. Lives in London.

Landscape: Wivenhoe. 1960
Oil on board h. 48 (122) w. 48 (122)
bottom left: Crozier



13 **Alan Davie**

Born 1920, Grangemouth, Scotland. Studied at Edinburgh College of Art, 1938–40. Gregory Fellow in Painting at Leeds University 1956–59. One-man exhibitions at Gimpel Fils, London, and in New York and Zürich. Retrospective at Whitechapel 1958. Work in Tate Gallery, Museum of Modern Art, New York, etc. Lives in Hertfordshire and Cornwall.

Target. 1959
Oil on board h. 16 (41) w. 36 (91)
top right: Alan Davie 59

14 **Anne Dunn**

Born 1929, London. Studied at Chelsea and in Paris. One-man exhibitions at the Leicester Galleries, London. Work purchased by the Contemporary Art Society, etc. Married to Rodrigo Moynihan, she lives mainly in France.

City landscape no. 1. 1959
Oil on canvas h. 32 (81) w. 32 (81)
bottom right: A. Dunn 59

15 **Sheila Fell**

Born 1931, Aspatria, Cumberland. Studied at Carlisle and at St. Martin's, London. One-man exhibitions at Beaux Arts Gallery, London. Represented in Liverpool, etc. Lives in London.

Potato pickers. 1960
Oil on canvas h. 50 (127) w. 40 (102)
bottom right: Fell

16 **Andrew Forge**

Born 1923, Kent. Studied at Camberwell and the Slade, where he now teaches. Lives in London.

Kentish landscape: spring. 1959
Oil on canvas h. 24 (61) w. 36 (91)

Anthony Fry

17

Born 1927, Essex. Studied at Edinburgh, 1946–47, and at Camberwell, 1947–50. One-man exhibitions at St. George's and Leicester Galleries, London, and in New York. Represented in Tate Gallery, etc. Lives in Wiltshire.

Dance white. 1960
Oil on canvas h. 36 (91) w. 48 (122)

Henryk Gotlib

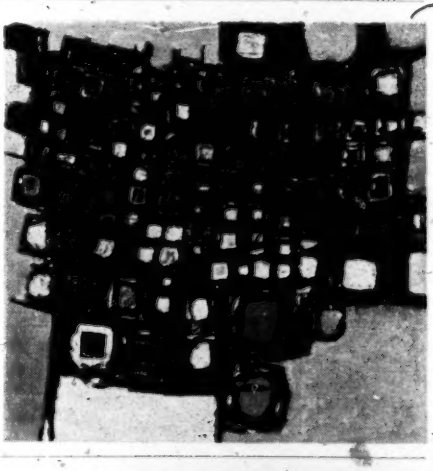
18

Born 1890, Kraków, Poland. Lived in Paris 1923–33, then in Italy and Spain before settling in England 1939. One-man exhibitions at Agnew, Roland, Browse and Delbanco, and at Crane Kalman Gallery, London. Lives in Surrey.

The boat. 1960
Oil on canvas h. 54 (137) w. 40 (102)
bottom left: Gotlib 1960

Jeffrey Harris

19



Born 1932, Leeds, where he studied, 1948–53. Lives in St Ives, Cornwall.

Black, grey and white. 1959
Oil on board h. 48 (122) w. 48 (122)

Adrian Heath

20

Born 1920, Burma. Studied at Slade School, 1939 and 1945–47. Teaches at Bath Academy of Art, Corsham. Published essay on *Abstract Art* 1953. One-man exhibitions at Redfern and Hanover Galleries, London, and in Sweden and Germany. Represented in Tate Gallery, etc. Lives in London.

Composition, black and grey. 1958
Oil on canvas h. 48 (122) w. 36 (91)
bottom right: Heath 58

21 **Patrick Heron**

Born 1920, Leeds. Studied at Slade School, 1937–39. Art critic of the *New Statesman* 1947–50; collected criticism published 1955 as *The Changing Forms of Art*. One-man exhibitions at Redfern and Waddington Galleries, London. Retrospective touring exhibition organized by Wakefield Art Gallery 1953. Grand prize winner at second John Moores Liverpool exhibition 1959. Represented in Tate Gallery, Museum of Modern Art, New York, etc. Lives in Zennor, Cornwall.

Ultramarine, cinnamon and dull yellow. 1960
Oil on board h. 18 (46) w. 14 (36)

22 **Derek Hill**

Born 1916, Bassett, Southampton. Studied stage design in Munich, Vienna and Moscow, and worked for the theatre until 1938, when he turned to painting. One-man exhibitions at Leicester Galleries, London. Represented in National Gallery of Canada, etc. Lives in London and Donegal.

Cliff face. 1958
Oil on canvas h. 24 (61) w. 36 (91)

23 **Roger Hilton**

Born 1911, London. Studied at Slade School, 1929–31, and in Paris. One-man exhibitions at Gimpel Fils and Waddington Galleries, London, and in Zürich. Represented in Tate Gallery, British Council collection, etc. Lives in London and Cornwall.

Dark continent. 1958
Oil on canvas h. 40 (102) w. 60 (152)

24 **David Hockney**

Born 1937, Bradford. Studied there, and at the Royal College of Art, from 1959. Lives in London.

We 2 boys together clinging. 1961
Oil on board h. 48 (122) w. (60)152

Nicholas Horsfield 25

Born 1917, New Malden, Surrey. Studied at Royal College of Art, 1935–38. Worked for the Arts Council in the North of England 1948–56. Teaches at Liverpool College of Art. Represented in Walker Art Gallery, Liverpool, etc. Lives in Liverpool.

Le Pollet, Dieppe. 1959
Oil on canvas h. 28 (71) w. 36 (91)

Thelma Hulbert 26

Born 1913, Bath. Studied at Bath, the Central School and the Euston Road School, London. One-man exhibitions at the Leicester Galleries, London, and at Cambridge. Lives in London.

The cellar: Ischia. 1958
Oil on canvas h. 59 (150) w. 38 (97)
bottom right: Thelma Hulbert 58

Peter Lanyon 27

Born 1918, St. Ives, Cornwall. Studied at Penzance and the Euston Road School. Taught at Bath Academy of Art, Corsham, 1951–56. One-man exhibitions at Gimpel Fils, London, in New York and at Sao Paulo Biennale 1961. Awarded second prize in the John Moores Liverpool exhibition 1959. Represented in Tate Gallery, Birmingham, etc. Lives in St Ives, Cornwall.

Soaring flight. 1960
Oil on canvas h. 60 (152) w. 60 (152)

Louis Le Brocquy 28

Born 1916, Dublin. Self-taught as a painter. One-man exhibitions at Gimpel Fils, London, and in Zürich. Prize winner at 1956 Venice Biennale. Represented in Tate Gallery, Dublin, etc. Lives mainly in France.

Head. 1959
Oil on canvas h. 12 (30) w. 10 (25)
bottom left: Le Brocquy(?)

29 **Alexander Mackenzie**

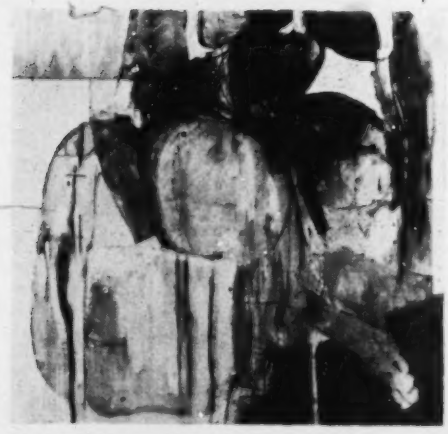
Born 1923, Liverpool, where he studied, 1946–50. One-man exhibitions at Waddington Galleries, London, and in New York. Represented in Art Gallery of New South Wales, Sydney, etc. Lives in Newlyn, Cornwall.

White painting. 1960
Oil on board h. 18 (46) w. 22 (56)

30 **Rodrigo Moynihan**

Born 1910, Tenerife. Studied at the Slade, 1928–31, and in Italy. One-man exhibitions at the Leicester and Redfern Galleries, London. Represented in the Tate Gallery, Manchester, etc. Member of the Objective Abstraction group 1933–34. Later Professor of Painting at the Royal College of Art and a Royal Academician until he resigned in 1956. Lives mainly in France.

Dark on white and pink. 1958
Oil on canvas h. 46 (117) w. 35 (89)
bottom right: Moynihan 58



31 **Henry Mundy**

Born 1919, Birkenhead. Studied there and in London. Visiting teacher at Bath Academy of Art, Corsham. One-man exhibition at Hanover Gallery, London, 1960. Work purchased by Contemporary Art Society, etc. Lives in London.

Weathered. 1959
Oil on board h. 60 (152) w. 63 (160)

32 **Wendy Pasmore**

Born 1915, Dublin. Studied at Chelmsford. Teaches at Leeds. Married to Victor Pasmore, she lives in London and Newcastle upon Tyne.

Abstract in maroon. 1959
Oil on board h. 17 (43) w. 21 (53)

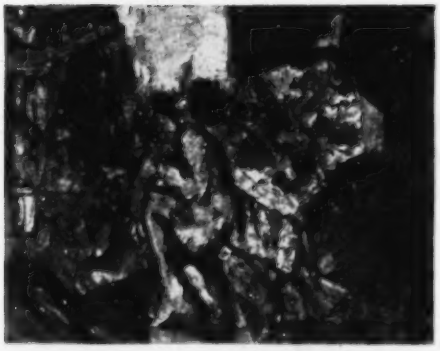
Mary Potter 33

Born 1900, Beckenham, Kent. Studied at Beckenham and at the Slade. One-man exhibitions at Redfern and Leicester Galleries, London. Represented in Tate Gallery, Manchester, etc. Lives in Aldeburgh, Suffolk.

Sun on the beach. 1961
Oil on canvas h. 30 (76) w. 34 (86)

Cyril Reason 34

Born 1931, London. Studied at St. Albans and at the Royal College of Art, 1951–54. One-man exhibitions at Beaux Arts Gallery, London, and at Nottingham. Fellow in Fine Art at University of Nottingham from 1959.



Odalisque. 1960
Oil on board h. 48 (122) w. 60 (152)

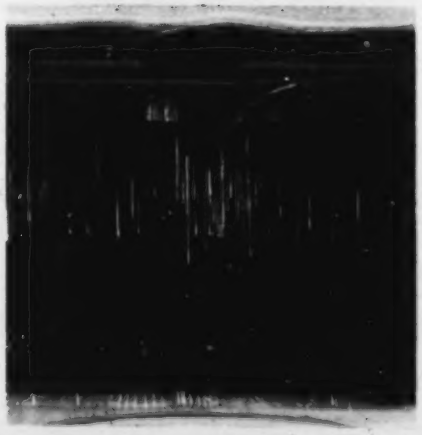
Brian Robb 35

Born 1913, Scarborough. Studied at Chelsea and at the Slade. Teaches at Chelsea and the Royal College of Art. Lives in London.

Townscape. 1959
Oil on canvas h. 30 (76) w. 25 (64)
bottom right: Brian Robb 59

Jack Smith 36

Born 1928, Sheffield. Studied at Sheffield, 1944–46, St. Martin's, 1948–50, and at the Royal College of Art, 1950–52. One-man exhibitions at Beaux Arts and Matthiesen Galleries, London, and in New York. Retrospective at Whitechapel 1959. First prize winner at John Moores Liverpool exhibition 1957. Represented in Tate Gallery, Liverpool, etc. Lives in London.



Dark wave. 1959
Oil on canvas h. 36 (91) w. 36 (91)
bottom right: Jack Smith 59

37 **Joseph Tilson**

Born 1928, London. Studied at St. Martin's and at the Royal College of Art, 1952–55. Teaches at St. Martin's. Work purchased by Contemporary Art Society, etc. Lives in London.

Summer. 1959
Oil on canvas h. 48 (122) w. 42 (107)
bottom right: Tilson 1959

38 **David Tindle**

Born 1932, Huddersfield. Studied at Coventry. Teaches at St. Martin's. One-man exhibitions at Piccadilly Gallery, London. Represented in public collections at Manchester, Coventry, etc. Lives in London.

Delamere Terrace. 1960
Oil on board h. 48 (122) w. 51 (130)
bottom right: Tindle 60

39 **William Townsend**

Born 1909, London. Studied at the Slade School, 1926–30, where he now teaches. One-man exhibitions at the Leicester Galleries, London. Represented in Tate Gallery, etc. Lives in Kent.

Landscape with pond. 1958
Oil on canvas h. 25 (64) w. 30 (76)
bottom right: Townsend

40 **Euan Uglow**

Born 1932, London. Studied at Camberwell, 1948–51, and at the Slade, 1951–54. Now teaching at Camberwell and St. Albans. One-man exhibition at Beaux Arts Gallery, London, 1961. Lives in London.

Still life with Delft cylinder. 1958
Oil on canvas h. 24 (61) w. 20 (51)

Keith Vaughan 41

Born 1912, Sussex. Self-taught as a painter. One-man exhibitions at Lefevre, Leicester and Matthiesen Galleries, London, and in New York and Buenos Aires. Represented in Tate Gallery, Birmingham, Chicago, etc. Lives in London.

Landscape with figure. 1958
Oil on canvas h. 24 (61) w. 30 (76)
bottom right: Vaughan

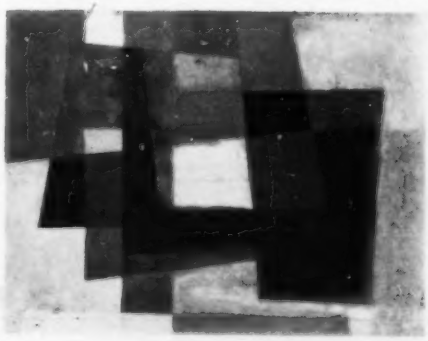
Carel Weight 42

Born 1908, London. Studied at Hammersmith and Goldsmiths' College, London. Professor of Painting at the Royal College of Art from 1957. One-man exhibitions at Leicester and Zwemmer Galleries, London. Represented in Tate Gallery, etc. Elected ARA 1955. Lives in London.

The good Samaritan. 1958
Oil on canvas h. 41 (104) w. 62 (158)
bottom left: Carel Weight

John Wells 43

Born 1907, London. Qualified as a doctor and practised in the Isles of Scilly 1936–45. Full-time painter from 1945. One-man exhibitions at Lefevre and Waddington Galleries, London, and in New York. Represented in Tate Gallery, etc. Lives in Newlyn, Cornwall.



Variation 2. 1960
Oil on board h. 18 (46) w. 24 (61)

Bryan Wynter 44

Born 1915, London. Studied at Slade, 1938–40. Taught at Bath Academy of Art, Corsham, 1949–56. One-man exhibitions at Redfern and Waddington Galleries, London. Represented in Museum of Modern Art, New York, British Council collection, etc. Lives in Zennor, Cornwall.

Dark threshold. 1960
Oil on canvas h. 72 (183) w. 56 (142)

Designed by Gordon House
Printed by Graphis Press Limited London N1
Blocks made by West End Engraving Company Limited London W1